

百日の薔薇

hyakujitsu no bara

MAIDEN ROSE
chapter 17

fusanosuke inarya

稲荷家康之介

scan credits:
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chora



Q.1ときめきマガジン♥

稲荷家房之介(竹中)の音楽・恋愛カード全員サ・登場

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表紙イラスト◆

稲荷家房之介

桃月はるか

DUO BRAND.

コザキヨネ

竹中せい

宮沢ゆら

三尾じゅん太

柊のぞむ

青色イリコ

桜巳亜子

大魚YUKKA

吉杜玖美

神咲めくみ

稲荷家房之介

限りないロマンを求めて

Moody Pinup

乃一ミク百

九州朝日新聞(朝刊)に連載中

今 市子(筆名:八木)

藤沢キヨビオ(作画)

"ALL THE POWER
LEFT"

OF THE
ORIGINAL
SCENE

OF THE
HAPPY
MOMENT

OF THE
PLEASANT
TRIP
JOURNEY

AS ONE
WORLD
RESPECT
OF YOU
KAZUSHI-
DOHO!
THE ACME
CULTURE
OF THE
HUMANITY
IS JEWEL

EVERY
JUST
IN DEPENDENCE
TO EXPLORE

TO FEEL
WELL-LOST
TOUCH WITH
ALL THE
AD-HELL

MY
PEOPLE
TOO HAVE
COME TO RUN

FROM
AND
YELLER
AND

IT'S A
CRACK
PLATE
ISSUE

EVERYTHING
IS FOR THE FUTURE THEY PAINT FOR THEMSELVES



明日の薔薇

FRONTLINE THIRTYTHREE

稲荷家房之介





YOU'RE
STILL IN NO
SHAPE TO
BE MOVING
AROUND

SO THEN
LET YOUR
DOCTOR AND
GET SOME
REST





TECHNIQUE
COULDN'T
JAPANESE
WITH ME

BUTTER
MEAT AND
CUT OF
BREAD

WOULD
HAVE ME
BETTER

SEE
YOU



WHY DON'T
YOU CHECK
IT OUT YOUR
FOURTHSELF

IF YOU'RE
SO WORRIED
ABOUT MY
BODY



GO
GIRL

I WON'T
GET UP A
MORNING
JUNE

SEE
YOU





YOU BELONG ARE
AFTER ALL



DON'T YOU?





COME
AT ME!

ALREADY

THAT'S MORE LIKE IT



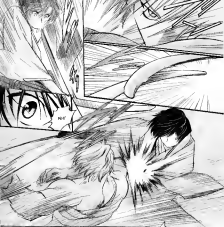
WHEW
SCARY
GUY

SCARY
CHANGING-
LAW
PROTECT!



HE PROOF
HE WAS
FEARFUL THE
DOL. PROOF.
BUT...









AN EIGHT
HOUR
SLUR

LAST

FOR SO
LONG

I
HAVEN'T
FELT
SANTORINI
ON MY
SKIN

I USED
TO HAVE
BUTTERY
TONGUES
THE
MOUTH
OF A
TIGER

AND THE
BODIES OF
THE DEAD
AS THEY
WISHED

THESE
BECOME
WALLS
LIKE
DECADES-
OLD
STORIES

EVER
THE
FURTHER
YOU
RUN
THE
ONLY
FEATHER
DAY





IT'S BEEN
POPPED
SINCE I'VE
FELT SO
GOOD

JUST
GAVE US
BROUGHT



DON'T
DE

'I'VE
TWO

YOU'VE
LOST
THE

WENT
TO THE
VERY
END





OH WHAT
A BEY!
A GUEST!



YOU BEY
WEE AND
BECY THE
BUTY



JUST WHEN
IT LOOKED
LIKE IT WAS
ABOUT TO GET
INTERESTING!



IT'S
GONE
TO YOU
TOWN



FEEL-
TOWN
LIVE
TOWN
YOU IN
YOU
BUTY





THIS
MATCH
TOO...

NO
FLEE

HEY



THAT'S
ENOUGH



PLEASE GET
SOMEBODY
BACK HERE



HEY
DON'T OUCH
YOURSELF
ANYMORE



YOU'VE
GOT A
PAINO
FROM
YOUR
BLASTING

WE
CAN'T
KEEP
DOING
LIKE
THIS--

I
WISH
I HAD
NO
CHOICE
THIS
MOM



TAKE
BLAME
LET ME
GOOM



AFTER
ALL THE
TROUBLE I
HAD TO
ATTEND

THE
DEED IS
YOUR
BLAME



TAKE
BLAME
THAT IS

I'LL
TALK
TO
THE
POLICE

HEY
HEY

YOU'RE
AN IDIOT
ON YOUR
OWN
IDiot

LOOKED
LIKE

福澤家康之介先生に悪態のお便り侍ってますー

福澤家康之介先生に悪態のお便り侍ってますー

NEXT

kazuraki's verse



"all we were left of the original rose." (p. 1)

Because so many kanz have multiple meanings, Japanese sentences often have smaller text writers alongside the kanz (called "furigana") that tell the reader how to pronounce the characters and what they should mean in that particular context.

Here though, Isayori has instead written the Japanese translation of part of a poem in kanz, and then beside it, where the furigana would usually go, included the line in its original Latin as well.

The Latin text, which I couldn't think of a graceful way to include, says "non rosa potest necesse nocuisse modo veniens". It's a line from "De Conspectu Mundi", a poem by Bernard of Chartre, a 12th century French monk, and is certainly most well-known for being the last line of Umberto Eco's "The Name of the Rose" (Thanks, wikipedia.)

Umberto Eco is a proponent of "reader response theory" (as it is), which says in part that the reader, the writer, and the reality of their social environment all make the meaning of a text together. The writer writes what she intends as best she can (which can only be done imperfectly); next then the reader interprets it through the lens of her own experience, including the experience of others that went in other texts she read before.

In translated works, the lens of the translator and the translator's culture also become part of the meaning of the text. So for this line of poetry, the chain of translation (so far) goes: French (the poem's native language) → Latin (what he wrote it in) → Italian (what "The Name of the Rose" was written in) → Isayori's voice in Japanese → the character's voice in Japanese (which is slightly different) → English.

My favorite English translation of the line straight from the Latin (by Katherine Donaghy, whose native language is Greek) is "the ancient rose exists in the name, we have only have names". But in my translation I did my (no doubt very imperfect) best to be true to Isayori's version, which is slightly different. She uses 花 (hana) = flower/empty/hidden for "made" (made/from) and 花 (hana) = flower/empty/hidden for "rose" (rose/rose). So the line is "the ancient rose exists in the name, we have only have names".

So what does all this mean? Well, Eco says the original author meant the line as "the grant of yesterday, the rose, famous cities... everything disappears into the road", but also that "all these departed things leave (only, or at least) pure names behind them". But various people (who I will not be bothered to cite, because it would mean retooling a ton of links), say that Eco meant that objective truth (the rose itself) isn't obtainable, what is obtainable is (only, or at least) our own interpretation, made of the interpretations of others.

Conceptually, Isayori's character seems to mean his slightly more pessimistic version of the line (with "empty" in the spot where "rose" belongs) the way the original author did. And that's certainly how it fits into the story: he's describing his country's fall from its former greatness, and maybe Taki's as well.

But in my opinion, Eco's version - that the ultimate, objective Truth can only be approached through one's own subjective, experienced truth - is one of Martin Esslin's themes. Taki can only be "pure" by being purely what he is: the person in love with his country's enemy.

But did Isayori really put that theme there? Or did I unintentionally add it myself when I read the story through the lens of my own experience and imperfect Japanese? Maybe we'll all find out in the end (if that's clear enough), or maybe we'll never know: another place of the original rose that we can't obtain.

hate my translation and want to fix it? or love it but have a suggestion?

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